

The Beatles

MONTHLY BOOK

No. **38**

SEPT
1966
4th
YEAR



SPECIAL INTERVIEW WITH JOHN

EVERY MONTH

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The Beatles BOOK

The Beatles' Own Monthly Magazine

No. 38. SEPTEMBER, 1966

EDITORIAL

Hi!

MOST PEOPLE CAN SAY WHAT THEY LIKE, how they like, when they like. But a Beatle has to remember that everything he says is liable to be taken literally. A joke can turn into a serious statement, an opinion into a fact, and as we have seen so clearly over the last month, the whole meaning can change if taken out of context.

IT'S RIDICULOUS to suggest that John deliberately went out of his way last March (because that's when the article all the fuss has been about was first published in this country) to offend millions of people all over the world, by attacking their beliefs. In fact, anyone who knows him well would say that he is much more likely to stand up for everyone's right to believe in what they want to, than most other people.

THE BOYS were due to return to this country on the last day of August after their American tour. But John won't get much chance to rest, because he has to fly to Germany on September 3rd, to start filming "How I Won The War". He will play the part of a soldier and with him in his platoon will be Donald Pleasence and Roy Kinnear. Michael Crawford will be John's commanding officer—just imagine trying to order John around—and, as already reported, the film will be directed by Dick Lester, who persuaded John to take the part.

DON'T YOU THINK IT IS A GOOD IDEA that the Beatles released "Yellow Submarine" and "Eleanor Rigby" as a single? So often the really great songs on a Beatles album are covered by other artists, so if anyone can't afford the album, they have to buy somebody else's version of a particular song, if they want to add it to their collection.

I'D LIKE TO RUN ANOTHER POLL to find out which of the songs on "REVOLVER" you like best. So, drop me a postcard listing the fourteen titles in your order of preference, numbering them one to fourteen, making number one the song you like best, number two the song you like second best, and so on, until you have listed all fourteen. I'll put all the cards I receive into a lucky dip and I'll get one of the Beatles to pull out five cards and each of the writers of these five cards will receive a crisp, new £5 note. But if you want your card to go into the lucky dip, it must reach me by October 10th. The results of this "Revolver" Poll will be printed in Beatles Book No. 40.

SEE YOU NEXT MONTH.

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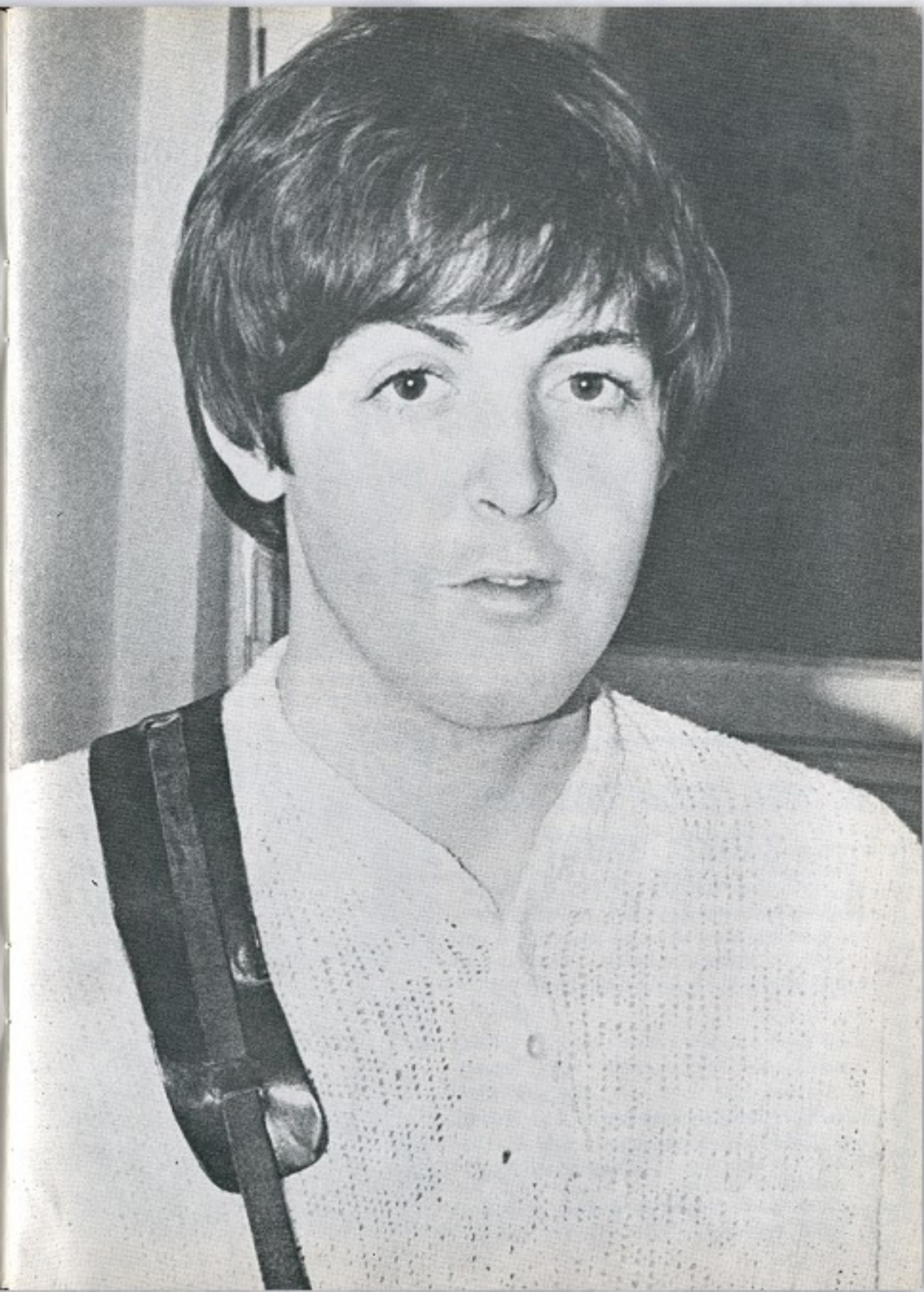
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Johnny Dean Editor.

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NEWSLETTER

September, 1966

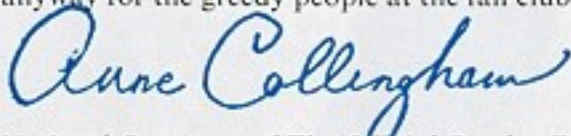
DEAR BEATLE PEOPLE,

I just can't stop singing the numbers from "Revolver" especially "Eleanor Rigby" and "Yellow Submarine". Without thinking I find myself humming the tunes, and this sets the rest of the office off. Within a few seconds we're all singing along together. A lovely choir we make! Soon I expect the whole of Monmouth Street will be joining in. Most days we have the windows open, and strains of our "beautiful" voices float over the road!

I'm absolutely thrilled they decided to issue them on a single. They're really great numbers. I don't know whether you're the same but whenever the Beatles release a new L.P. I think it's the best one they've ever made. I thought that about "Rubber Soul" and now I think it about "Revolver". I suppose it's because each one has a different style.

September seems to be the month for news. I can tell you about Paul's farm! I really do envy him, it sounds heavenly. It's set in about 200 acres of wild, rugged Scottish scenery! What a fabulous place for a country retreat. Gone are my visions of Paul striding around a muddy yard in gum boots! Quite seriously though, Paul isn't going to start farming on a big scale, he really has bought it as somewhere to go when he feels like getting away from everything.

Talking about getting away, I felt like doing just that a few weeks ago so I could hide my face in shame! When I say chocolate cake I know several of you will say "oh yes". Let me explain. An American fan called Kathie Clarke made an enormous cake for us, and it was so delicious we had to go on eating it until it was finished! We all sat round feeling really sick, our faces and hands covered in chocolate, when suddenly six of you came in! You didn't mind at all, but I apologise anyway for the greedy people at the fan club!



National Secretary of The Official Beatles Fan Club.

P.S. Here are some changes of Fan Club Addresses:

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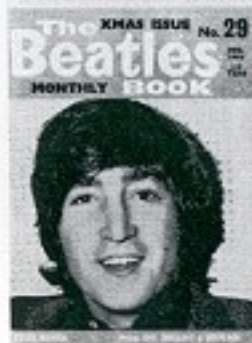
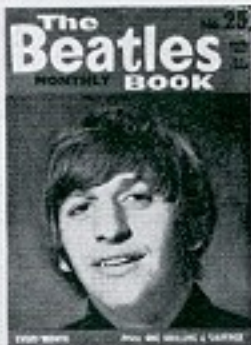
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Four Beatles wait for the cameras to flash and the reporters to question.



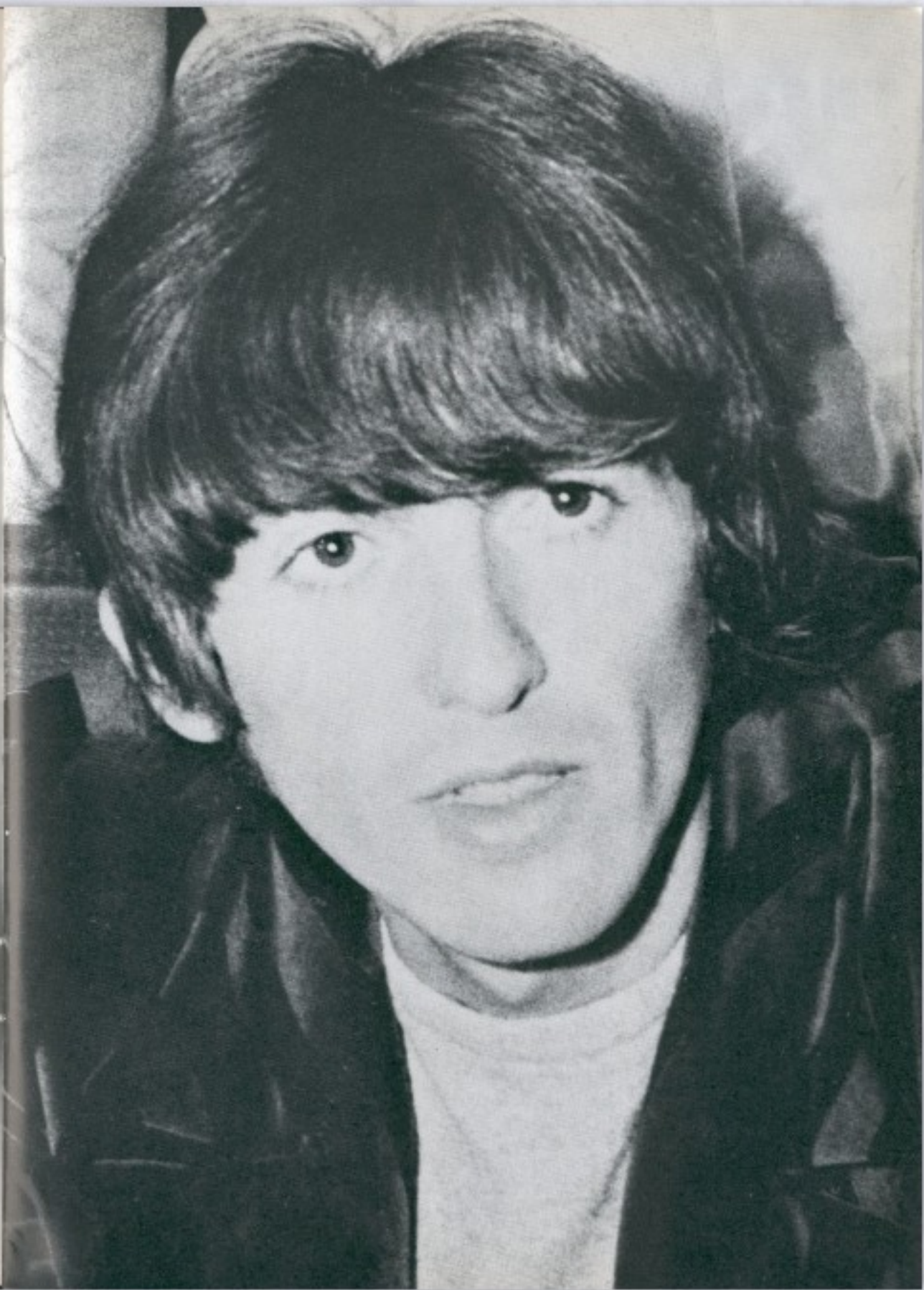
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THEIR FIRST VISIT TO HAMBURG

by
IAIN HINES
FINAL PART

It was a dodgy, difficult day for the Jets, our own group, when bass player Colin Milander and I went to the Fleurs Schanke Club to try to land us another job. It was about ten in the evening when I got back to the Top Ten and the Beatles were already in full swing.

Tony Sheridan and I joined them on stage and we had a ridiculous rave-up, ad-lib style, with the five of them. Perhaps the most memorable session ever, ending with a seventy-minute version of Ray Charles' "What'd I Say". If I'd only remembered to tape it, I'd probably make a fortune out of it right now!

More drama for the Beatles the next day. Colin and I had decided to return home to London so we went up to the main station for our tickets. Outside the Club was a Hamburg Peter wagon—that's the German equivalent of a Black Maria. We were paying the taxi-driver and suddenly noticed the Beatles being ushered into the police van.

Off we went to the Top Ten, to manager Peter Eckhorn, and were told the Jets' contract was being renewed for two months as somebody had somehow

"framed" the Beatles. It appears that he was jealous of them signing a contract with the Top Ten, and accused them of trying to burn down a Club and got them DEPORTED... via BEA.

I can assure you that the story was completely false. Truth was that the boys were so cold in their accommodation that they'd burned newspapers in the grate in an effort to keep warm. But the police or "Nasties" as John called them believed the lies. The boys had to leave all their gear in Hamburg, but Peter later sent it on to Liverpool....

DEPORTED

So the boys' first trip to Hamburg ended, sadly, with a deportation order slapped on them. Ridiculous, especially remembering their recent fan-worshipping trip to Germany when they played the conquering heroes role so well.

It wasn't until March, 1961, after much haggling and rowing with the Hamburg Police Chief, Herr Knoop, that the Beatles were allowed to return to the Top Ten. Peter Eckhorn still has a letter from Paul saying "Peter, please speak with Knoop as we can't return unless it's made O.K. with

him." Paul added that he had a new amplifier... "almost as big as me".

Back, then, came the Beatles for their return stint at the Top Ten. They appeared with Tony Sheridan who, meanwhile, had married a German girl, Rosie. They all lived together in a tiny garret flat, over the Club. Six Army-type beds made up the main furniture and there was always a party going on. Three washing lines, always weighed down by shirts freshly washed by various Frauleins. I guess it was best described as an off-beat Chinese laundry.

Then, one evening, top bandleader Bert Kaempfert arrived at the Club. He said he'd heard about Tony Sheridan and wanted to sign him for Polydor. So with the Beatles as backing group Tony recorded "My Bonnie" and "The Saints". Funny thing is that Brian Epstein wouldn't have met the Beatles but for fans asking in his store for this particular record.

Bert liked the boys, too. He gave them a recording date—they did "Cry For A Shadow", an instrumental, and John sang on "Aint She Sweet".

Continued on page 31

Three Beatles walking down the main stairs of the Schloss in Tremsbüttel before leaving for their riotous concert in Hamburg.





"The Merseys could be very big if they produce more records like 'Sorrow'", said John Lennon, as he reclined on the couch, reaching into his breast pocket for his cigarette pack.

The setting was not unfamiliar—a dressing-room like any other, but it seemed strangely empty with the absence of George, Paul and Ringo and everyone else, who is part of the Beatle entourage.

The unconquerable Lennon was in a surprisingly talkative mood that evening, and seemed somewhat unusually content.

I asked John what type of music he liked. "I don't like anything different, or unusual, just nice records."

Although the controversy of their lack of personal appearances and pre-recorded T.V. inserts had died down, John did, however, have a few brief words to say on the subject. "I can't see any difference between filming inserts for T.V. or doing it live—the viewers see exactly the same thing. I don't know what all the fuss was about."

RED CARNATIONS

Looking around the dressing-room, it was not difficult to notice the empty cigarette packs, coke bottles, half-empty cups of tea and pushed-aside plates of uneaten food, and four black silk suits with a red carnation in each buttonhole—which made one think that the Beatles were part of a wedding party (most unlikely)!

"Every time we arrive at London Airport, or depart from it, and whenever we appear anywhere", said John, "this girl sends us red carnations. She's been doing it for a couple of years—actually she came to see us before you arrived tonight."

Knowing that the Beatles are television fanatics, I asked John to give his personal views on pop programmes and late-night shows.

"I liked 'Whole Scene Going', it was a good programme because they introduced new people like Barry Fantoni and Wendy Varnals. Another good thing about it was that their guests weren't only pop stars, but actors, writers and other personalities."

**'I DON'T LIKE
ANYTHING
DIFFERENT
OR UNUSUAL'**

SAYS JOHN

I then asked John what he thought the limit should be to a "hot" conversation on a late night show.

"I don't think there should be any limit at all, that is why they should put late-night shows on at two o'clock in the morning, that way people wouldn't have to watch it and say how disgusting so-and-so's behaviour was. The average viewer sits glued to the box right up to the epilogue no matter what's on, so if they put these shows on very late, it will only be those who really want to watch it, who will bother to stay up so late."

Just then Mal walked in with two teas in paper cups. "Is that all they've got", asked John. "Why can't we have a proper cup of tea out of the pot—I'm sure the directors don't have their tea in paper cups. See if you can get us two more cups."

I assured John that the canteen tea was very good, probably better than if it had been poured from a pot. He went on to mutter something about being as good as the directors!

Anyway, after a very enjoyable cup of tea I asked John if he found pirate D.J.'s embarrassing in the way that they talk, and "what would you personally like to wear, however outrageous it was?"

John replied:—"To the first question, no. I think they do a very good job. And to the latter one, I wouldn't know what clothes I liked till I saw them."

I asked John whether the Beatles expected to be knocked from the top pretty soon, and if so, how would they feel about it.

"I think that within the next couple of years there will be someone very big, perhaps even bigger than us—it might be another group, or it may be a solo artiste. I don't know about the others, but I wouldn't object to sitting back and having the lime-light taken away from us."

Somehow we brought the conversation round to the Stones and John said:—"I always call Bill Wyman—Charlie. He gets offended because he thinks I'm mistaking him for Charlie Watts. It's only because I think he looks like Charles II, that's why I call him Charlie."

John went on to talk about children. "I now take notice of other kids, and compare them to Julian. I think to myself 'that's clever, I don't think mine can do that' or vice versa. A lot of people like having children for their old age, I just want them because I like them."

I asked John if he had any plans for a third book or maybe an autobiography.

"Writing an autobiography has passed through my mind—but I've got a memory

like a sieve. Anyway I certainly hope to be writing another book, if I can find the time."

John's reply to—"what is your most dreaded fear" was quite simply:—"Too much of certain things". And when I asked him if he'd ever been scared, he answered:—"I've never been paralysed with fear."

It has been said that when the Beatles play live together after a considerable gap, that John suffers from forgetfulness more than the others, and often can't remember chords or even the words.

To this John said:—"Yes it's true. I can't play any of 'Rubber Soul', it's been so unrehearsed—the only time I played any of the numbers on it, was when we recorded it! I forget about songs, they're only valid for a certain time."

"What about sentimental values?", I enquired. "Do you have any?"

"I've never really thought about it. I'm as sentimental as anyone else—I'm not immuned to sentimentality."

OGRE

People (usually journalists) are always talking about "Lennon the ogre" or similar words to make him sound monstrous, so I asked John whether or not he was aware that people are frightened of him, and often clam up in front of him, in case he should make them feel small.

"Yes I am aware of the fact. But it's only because people believe what they read, and no-one has ever written the truth about me. I used to get very impatient with these type of people, and I know I used to make them feel uncomfortable by being rather off-hand, but I don't bother any more—I try and be nice!"

I then asked "nice Mr. Lennon" if he trusted anybody implicitly.

"Only the other three and my wife".

Just then the strangeness of the dressing-room wore off, because I walked Paul, George and Ringo, so I wound off our interview by asking John if he'd always been vague, or only since becoming a Beatle.

"I've always been vague—my characteristics haven't changed since becoming a Beatle."

And on that vague note I left the now familiar setting—John, Paul, George and Ringo in their dressing-room plus full entourage.

SPECIAL REPEAT

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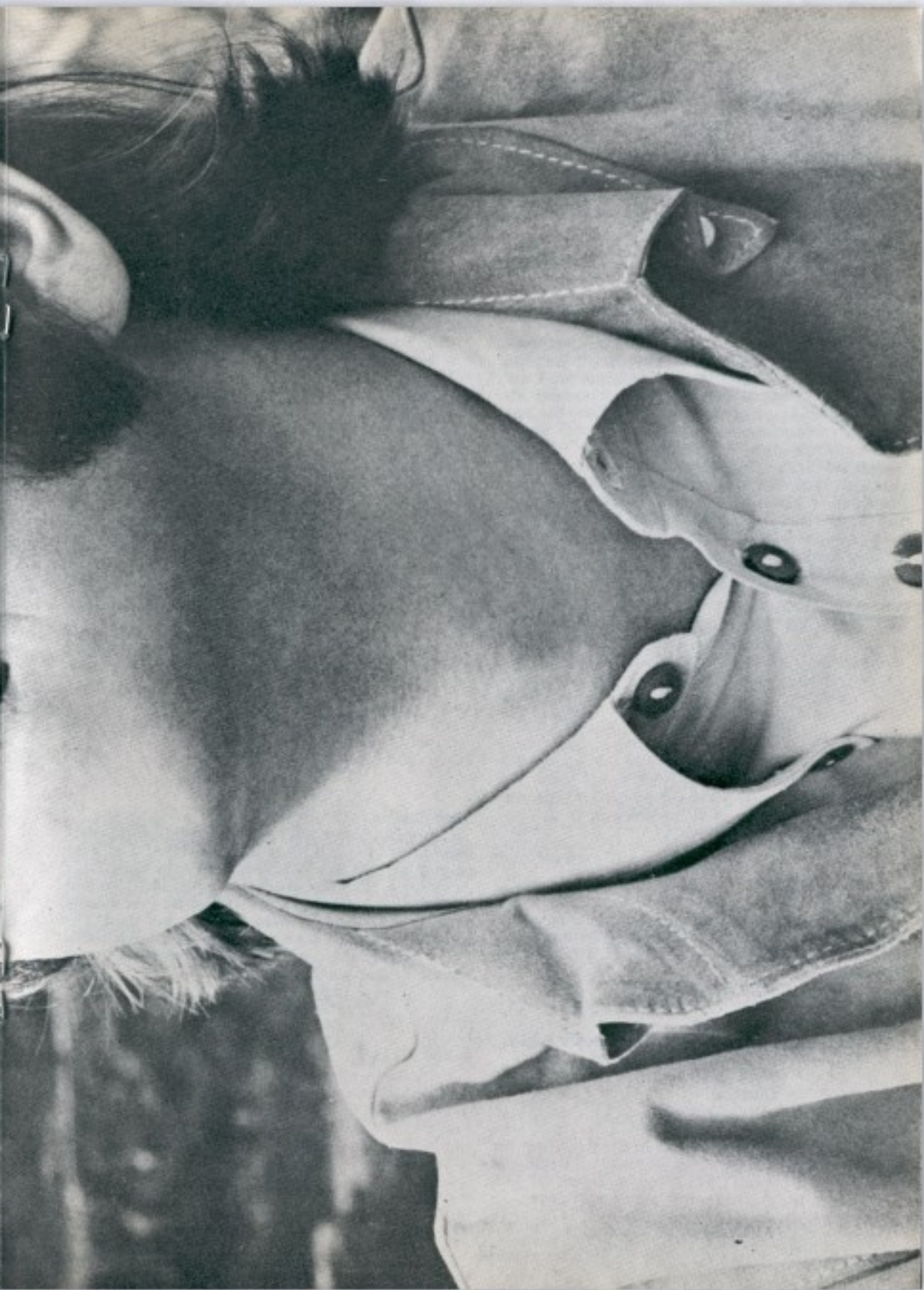


The Beatles are as keen to take photographs as photographers are to take shots of them. John looks on as Paul gets ready to photograph his fellow Beatles.

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LETTERS from Beatle PEOPLE

Dear Beatles (especially Paul) Mal, Neil, etc.,

I just had to write to congratulate you on your latest disc. Lesser informed Beatle People may be wondering why Mal and Neil are included. If I am correct, Mal, Neil, George Martin and various recording technicians and staff are included on the last chorus of "Yellow Submarine" with you.

Back to the disc. It's really fantastic "Yellow Submarine" is so different and really great. Also, it's a change to hear Ringo on a single! (no offence John and Paul), "Eleanor Rigby" is really gorgeous. I really love it and Paul, you sing it so beautifully. It's so sad and appealing. I get the feeling that there is a meaning behind the lyrics. Is this so? I can't quite figure it out but I really love it!

Love and kisses to

P J G R Mal Neil
XXX XX XX XX X X

Diane Schofield,
Near Warrington, Lancs.

Paul replies:—

You're quite correct about Neil, Mal, George Martin and Uncle Tom Cobbley and ALL, Diane. We had a whale of a time making it, and we've always wanted Ringo to do a single. When you ask if there's a meaning behind the lyrics, I guess I'm just trying to say that too many people are neglected in this world—and look at the outcome of it. Anyway glad you like them BOTH.

Dear Paul,

Please could you tell me what you are doing on Page 26 in Beatles Book No. 37, I am very curious to know what you have got in your hand. I think your tie is fab.

Will love U 4ever

Jane

XXXXXXX

P.S. Think "Revolver" is great esp' Eleanor Rigby.
82 Torves Road,
Cheadle Hulme,
Cheshire.

Paul replies:—

That pic on page 26 was taken in the dining-car on the train that took us from Munich to Hamburg, and when the pic was taken I was having a chat with the Beatles Monthly reporter over a cup of tea, so in my hand, no less, is a lump of sugar.

Dearest George,

After hearing "REVOLVER" a few times thanks to a tape recorder and a delinquent radio station (WMCA), all I can say is "WOW!". This album shows how you've matured, and it brings out the best in all of you.

There is one thing that bothers me. Your song, "LOVE YOU TO" has a tabla on it, n'est-ce-pas? Who is playing it? Is it Ringo, or a session man, or you? I realize that Ringo can adapt to many different types of percussion, but he isn't quite as familiar with the Indian sounds as you are.

Once again, all I can say is keep up the good work. The album certainly was worth waiting for, but absence makes the heart grow fonder, so they say. I disagree—it just causes needless anxiety.

Love and faithfulness and more,
(Miss) Leslie Samuels,
16 East 98th Street,
New York, N.Y. 10029.

George replies:—

In answer to your question—OUI. How's that for a touch of the parlez-vous Francais? A guy named Anil Bhagwat played tabla on "Love You To"—Ringo and I aren't clever enough.

Dear Beatles,

Could you please tell me if you recorded "Yellow Submarine" to see if it would sell because YOU were singing it? Lets face it, it sounds like the Sally Bash Army on a Saturday afternoon. I just don't believe you take this recording seriously because your usually such perfectionists. Please, please, we want our Beatle music, not a third-rate, amateur tin pot band.

For pity's sake dont give the newspaper's a real chance to tear you to pieces.

Best Wishes,
Pauline,
54 Kings Road,
Aldershot, Hants.

John replies:—

What do you mean "the Sally Bash Army on a Saturday afternoon"? I'll have you know that was our piece-de-resistance written specially for Ringo—we think it's a gas. As for saying we don't take our music seriously well. The reason we released it as a single with "Eleanor Rigby", was apart from liking them both, we didn't want anyone else to cover them.

Dear Beatles (esp. John and Paul),

Ever since I read about the game of "Dictionary" in Beatles Talk in the August Monthly No. 37, I have had no end of fun and enjoyment from the game. We are all going to play it on the boat journey when we go on holiday.

Please could we have more pictures of Paul, like the one on the back page of the Beatles Monthly No. 34. Simply gorgeous, you were in that picture Paul.

Love to all the Beatles,
especially Paul,
Miss Frances Morgan,
XXXXXXXX
13 Manor Green,
Stratford-upon-Avon.

Paul replies:—

Glad we've introduced you to a great game—told you, that you'd get lots of laughs apart from helping to pass the time. Looks like this is your lucky month, 'cos there's a pic of me on the back cover. (John just interrupted by saying the pic of him on the front is ten times better.) But everyone to their own taste!

Rotates and rotates all the day long,
Every track a very good song,
Voormann's cover sets it off to a treat,
Orchestral arrangements make you tap your feet,
Long playing record that will never fade,
Value for money, always well made,
Each one better than the one in the past,
REVOLVER, may you always last.
Congratulations Boys on an excellent L.P. The
backings are great and so are you

All our love to the
unBeatable, Bankrupt (Ha!)
Barmy, Beatles,
Susan Christian and Janet Green,
Hyde, Cheshire.

Ringo replies:—

Just like to say Susan and Janet, that we think your poem is rather clever!

Dear Johnny,

I wish to apologise to the Beatles for all the nasty remarks I have been making about them recently. I was wrong, Beatles. You haven't lost your touch after all. "Yellow Submarine" is great and tremendously funny!

Beatles, I am sorry.

Love,
Valerie Chapman,
323 Wellington Street,
St. Thomas, Ontario.

Dear John,

Greetings from your No. 1 fan from the States.

Being a sincere and devoted Lennonite, I have for some time (a year, to be precise) been puzzled as to what I could give you for a birthday gift. I mean, what do you GIVE the man who has everything? At last, while reading A SPANIARD IN THE WORKS upside down through right side up glasses, I have at last hit upon the solution! Wham! Zowie! El Pifco!!

The only thing you don't have of course, is—ME! Now, before lovely Mrs. Lennon begins to doubt my honourable intentions, let me explain:

NATURALLY, I know you adore your Cyn, and love nothing more than being with her. SO, for the past several months I have undergone a rigorous training course in the arts of bed-making, dish washing, floor sweeping, dusting, and various other chores which will make me an efficient and indispensable household item. Therefore, I can relieve Mrs. Lennon of her tedious household chores, and enable her to spend that time with you. Also I am accustomed to caring for children of all sizes and ages, and will be only too glad to add the care of your small son to my duties.

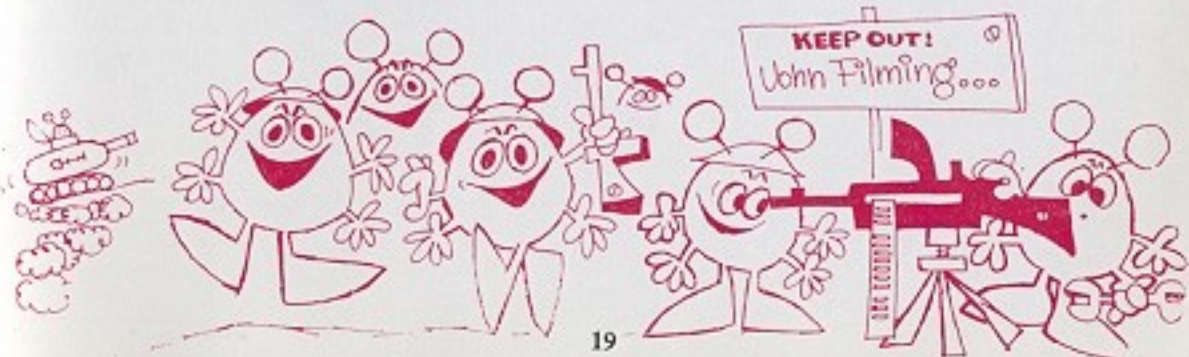
My services are offered to you for a FREE home trial, beginning on your birthday and continuing indefinitely (sorry, no trading stamps). I'll be arriving in London on October 9th, all ready to begin. All I need are directions to your residence (perhumps Good Dog Nigel could guide me in?). If you like we can finalize details on August 13th, when we shall both be in Detroit to attend your Concert(s), which I am looking forward to a great deal.

Gosh, don't get all misty—although I can certainly understand how *overwhelmed* you must be by my unique offer.

Your Loving Fan with
Housemaid's Knee,
Judy Johnson,
1009 Pinckney Road,
Howell, Michigan,
48843 U.S.A.

John replies:—

Well, quite honestly I don't know what to say (which makes a change), but nevertheless, never let it be said that Lennon's stuck for words! I've had lots of offers (hee, hee), but never one like this. I'm not underestimating your ability or anything like that Judy, it's just that we've got a lady to clean the house for us, but I'll have a word with one or two of my other influential friends, and see if they need anyone.







by Billy Shepherd and Johnny Dean

In September 1964 the Beatles were in America and having what can only be described as "A BALL". The capital letters are intentional. It was a fantastic scene 'cross the Atlantic, because every big star wanted to get to meet the four boys from Britain.

Managers Meet

We promised news of the summit meeting between Brian Epstein and Colonel Tom Parker, of Elvis Presley fame. It was a lunch date and quite unbelievable in that it concerned two men controlling a multi-million dollar industry. Elvis himself couldn't be there, but he stressed how keen he'd been to meet the Liverpudlians. But he'd had a break from filming and he'd made arrangements to be in Memphis, Tennessee.

Eppie asked the Colonel if Elvis would do much touring in the future and Parker replied: "We'd love to hit the road, but we have to think of giving the maximum enjoyment to the maximum fans and the best way to do this is by making films, which can be seen by millions". The Beatles have faced the same problem in the years since this meeting. It's impossible to be in every part of the world at the same time, but if you make a movie it can be seen by hundreds of thousands at the same time.

Brian Epstein, with his expanding list of artists under his control, was apparently surprised to hear that the Colonel had had only one artist... Elvis. But it was pointed out that the Colonel was 44 years old when he first met up with Elvis; Brian Epstein was only 28 when he first started guiding the Beatles.

The tour of America, in September 1964,

was very hard on the Beatles because the temperature was usually in the region of 100 degrees. We think it was Ringo who first complained. He said that each show took more out of the boys than a Cup Final would from a professional footballer. But the Beatles did two shows a night...

Yet, a couple of years prior to this U.S. tour, the Beatles had (minus Ringo) been sweating out hours a night in the clubs of Hamburg. What was the difference? Let George answer: "Nervous strain, that's where it was all so different. If you're only getting a few pounds a night, you can let everything rip and enjoy yourselves. But if the total taken at the box-office is thousands and thousands of dollars, you know that you can't afford to make any sort of mistake."

Hollywood, for sure, will never again be the same. The Beatles dominated everything, with stars like Jayne Mansfield hurrying to get a signature or a chat or a smile from the boys. Movie City, home of the biggest names in the earlier history of show business, fell about trying to entice the Beatles to functions.

Actually it must be said that good ole Ringo was the star of the whole tour. This attitude started because teenagers looked on him as being the newest boy, the one who almost was in the background, but Ringo himself consolidated his position by some magnificent clowning and fooling. Even Colonel Parker said: "That drummer, that Ringo, would be a natural in movies—I can see him being a very funny fellow." At the same time, the Colonel was handing out souvenirs to the boys, including specially decorated holsters and table-lamps made in the shape of old Western coaches.

Give them a swimming pool and they're happy! Paul, Ringo and John enjoying themselves in a hotel pool during their '64 trip to the States.

People were saying then, in 1964, that Ringo would probably leave the group and try his hand at a solo career. Ringo repeatedly told us that his whole future lay in the Beatles and that he'd not do anything outside the group. Now we have the news that it is John Lennon who is going off on his own for a while, to take up a film role. But this is really no great surprise because all the Beatles intend to try things.

Non-Stop Comedy

Press conferences in America were something else. The boys kept up a non-stop stream of comedy. Asked what they thought of topless bathing costumes, Ringo said seriously, with that well-known frown creasing his face: "We think they're great. We've been wearing them for years!"

Hectic days, but the big thing was that the Beatles immediately recognised any English face in the audience. Journalists who'd gone out, on spec, to see the boys were instantly recognised. And this is something that holds true even now. It's pointless suggesting that the Beatles are uniformly pleasant to everybody connected with the Press, but they certainly do always remember their mates from the early days.

Over that Elvis and the Beatles bit: it wasn't until 1965, in September again, that the two major attractions actually met up.

And the main point that came out at that historic meeting was that the Beatles virtually felt more sorry for Elvis than did Mr. P. for them. It was John who summed it all up: "When the fans went for you, you were up there all alone. With us, it's four against everybody and we can draw support from each other." And on the flying business, bugbear of all top stars, both Elvis and the Beatles said that they didn't really like it, especially the take-off and the landing. Elvis had, after all, been caught in a two-engine plane when one of the propellers failed. "I was scared", he admitted... but all the boys agreed that you simply had to fly to keep appointments with far-flung fans.

But two years ago the main problem, as now, was to keep the peace. It was like war breaking out whenever the Beatles appeared and it must be admitted that there were grumblings of discontent. Radio reporters were kept away from the boys, because of

over-strict police control. Journalists never got to ask their questions. Even Paul, who accepted American behaviour with the mildest of comment, said: "It gets a bit much. Even if a friend, a journalist, wants to get in to see us, there's some massive police force putting up the blocks."

Meanwhile, back home, the Beatles were winning just about every pop poll. And getting invitations from their old friends back home. We think Paul probably hit on the essential loneliness of stardom when he said: "I've got this invitation to a wedding of an old mate of mine. I'd love to go. But you know how it would be. Riot scenes and all that. It'd spoil his day and it'd spoil mine. You just can't lead the sort of life you want to. And don't take this as being a knock at the fans, because we owe everything we've got to them..."

Back Home

The Beatles came back to Britain with "A Hard Day's Night" dropping rapidly in the charts. It had had a very good run. They came back with everybody from the Prime Minister downwards singing their praises because they'd been darned good ambassadors and they'd never let Britain down. Their immediate needs included material for a new LP and for a new single. Said George: "We made our name on records and we've got to try to keep up the same standards. We can't just rush into a studio and do something and think that's all there is to it. We must work and work and work..."

Again: sentiments which have stayed with the boys.. They've never stinted work in the studios because they are so anxious to produce something ever-changing and ever more professional.

But there WERE problems about their upcoming records. And we'll recall the back-room scenes in the October "Beatles Book". You've not read about THIS side of the scene anywhere else!

Two early American tour pics of the boys: Above George tries out a new camera which belonged to one of the American photographers. Below John signs for the Railway officials.







NEIL'S COLUMN

By the time you read my page, we shall be on our way back from America. And "Revolver" is sure to be at the top of the LP album charts here at home and in the U.S.

I wonder if you have decided in your own mind which was the very first "Revolver" track to be recorded when The Beatles started that marathon series of sessions just before Easter? The answer is "The Void". Don't start thinking you've been fiddled because you can't find "The Void" on your copy of the album. It was recorded on Wednesday April 6 under that title—but by general agreement it was given the new name "Tomorrow Never Knows" a couple of months later.

Paul decides that the London traffic is now a joke, and it would be far quicker to travel by bike. Looks like George and Ringo are inclined to agree with him.

DIFFERENT IDEAS

No wonder that particular track has so many different new ideas worked into it. The boys had been storing up all sorts of thoughts for the album and a lot of them came pouring out at that first session! The words were written before the tune and there was no getting away from the fact that the words were very powerful. So all four boys were anxious to build a tune and a backing which would be as strong as the actual lyrics. The basic tune was written during the first hours of the recording session.

SPECIAL TAPES

Once the boys started bringing out their special sound tapes the studio technicians just didn't know what was going on! Because for "Tomorrow Never Knows" five different "tape loops" were used to create all those far-out noises. "Tape loops" are just very short lengths of recording tape and all the Beatles had been creating strange electronic noises with all the equipment they've got in their own homes. Paul was the most prolific in the tape-making field and he brought along some fantastic home-made sounds, which were incorporated into the finished version of "Tomorrow Never Knows". But it wasn't as simple as that—the "tape loops" were recorded at different speeds and even backwards to achieve all the weird and wonderful effects they wanted.

ELEANOR RIGBY

In order of recording, "Paperback Writer", "Rain", "Doctor Robert" and "Tax Man" were made before the end of April. Another early session, on Wednesday April 20, produced Paul's vocal track for "Eleanor Rigby". Eight days later the strings—four violins, two violas and

two cellos—were added. Of course there was no idea at that stage that "Eleanor Rigby" would become one side of The Beatles' next single. Much later on it was decided that Paul's ballad plus "Yellow Submarine" would be a single in America, but the idea of putting the same pair of sides out at home didn't come up until a fortnight before the August release date!

Paul had been carrying the basic ideas for "Yellow Submarine" in his head for ages and, from what he'd told the others, it was an obvious number for Ringo to sing. But this track wasn't recorded until June. John and Paul had everything worked out except the last few lines of lyrics. It wasn't until just before the actual session date that they completed their words.

EVERYONE JOINED IN

If you've listened closely to "Yellow Submarine" you must be convinced that there are far more than four voices joining in the final chorus. And you'd be right! The boys asked everyone in the studio including Alf, Mal, me and George Martin to come and make a sort of sing-along party for the finale. Even the engineers gathered round. So there's an Augmented Beatles Choir of at least 12 voices on that track!

THOSE VOICES

The sound effects—the little bit of brass band, the submarine noises and everything—were put on a week or two later, just before we all left for Germany. Incidentally, in answer to umpteen letters on the subject, the voices you hear in the "submarine crew conversation" mid-way through the record belong to John and Paul. And further on that's John repeating each line of the lyrics in a sort of parrot-like voice.





IF I NEEDED SOMEONE

Written and Composed by

GEORGE HARRISON

If I needed someone to love
Your're the one that I'd be thinking of
If I needed someone

If I had some more time to spend
Then I guess I'd be with you my friend
If I needed someone

Had you come some other day
Then it might not have been like this
But you see now I'm too much in love

Carve your number on my wall
And maybe you will get a call from me
If I needed someone

Repeat last two paragraphs

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*Left: George relaxes on the massive black leather-studded couch in his lounge.
Right: Ringo in his garden.*







BEATLE NEWS

BRITISH TOUR

Although nothing has been confirmed, it is likely that the Beatles will do a British tour. A spokesman for the Beatles said: "At the moment no plans have been made, but if they do a tour or a Christmas Show, then it will be a fairly short one."

POLICE HELP OUT

When the Beatles departed from London Airport on their way to America, there was a delay for about fifty minutes before their plane took off, so instead of waiting in the V.I.P. lounge—which would soon have become bedlam, the Beatles drove straight off of the M.4 to the police building at the north side of the airport, where they met Chief Inspector Campbell, who showed them round the gymnasium, the pressing room (where the 'bobbies' press their trousers) and then into the canteen for a 'cuppa'—that's one way of passing the time!

JOHN'S FILM DEBUT

As you know, John is abandoning the other three Beatles (temporarily) to appear under the directorship of Dick Lester in 'How I Won the War'—a comedy. He will fly out to Germany as soon as the American tour comes to an end. Most of the location work in Germany will be at night in pine-fields hundreds of miles from anywhere—so they can be sure of getting no fan invasion. After Germany they move on to Spain for more location work, this time in a desert—so unless fans bring their own water supply, they'll have no chance of surviving!

BEATLES BANDWAGON

Thought you might be interested to know how many different cover versions there have been from 'Revolver':

'Here, There & Everywhere' has been recorded by the Fourmost and the Episode Six; Cliff Bennett and the Rebel Rousers with 'Got To Get You Into My Life'; the She Trinity with 'Yellow Submarine'; the Eyes, the Tremeloes and Glen Dale with 'Good Day Sunshine'; Wayne Gibson, Marc Reid and Brian Withers have all recorded 'For No-One' and the Loose Ends with 'Taxman'.

AIRPORT CHATTER

We've already told you one way of how the boys passed the time at the airport, but when four Beatles are left alone for a few minutes, what do they talk about?—anything and everything. But the topic of conversation at London Airport was the Commonwealth Games. Apparently they kept asking each other if they had watched the Games on TV, and when they'd come to the conclusion that they all had been ardent viewers, they brought the conversation round to one of the athletes named Kieno, saying how good they thought he was and what a great race it was also. So if you ever bump into a Beatle and are lost for words—talk games, any kind!

PAUL SETTLES IN

After months of painting and decorating, Paul has moved into his Victorian town house in St. John's Wood. The furniture, which Paul has carefully picked out himself, is in traditional style (Paul thinks modern furniture is cold and ugly), and when you ask him about the house, he tells you gleefully that he has a lamp-post right outside the front gate! As it will take a lot of looking after, Paul has engaged a married couple from the North of England, who will just, cook, clean and clear up after Paul.





Above: Another on-stage shot taken whilst George takes lead vocals with Paul and John harmonising.
Left: Ringo pictured in unusual get-up. That's his own gun he is holding.

*Their first visit to Hamburg
continued from page 8*

On, then, to 1962, when I next met the Beatles. I was with the Echoes, Dusty Springfield's backing group, and we were doing a week in variety at Chester. With Gerry Marsden, we ended up at the Cavern later, doing a show for old times sake. A young Indian singer named Roley Daniels had been on, crossed his hands over his chest and bowed when taking applause. At the Cavern, Paul did the

same thing—and Roley didn't much like it. I had to step in and break up quite a row. . . .

By Christmas, 1962, we were all back in Hamburg. I was with a new band, the Carl Fenn Combo, but the Beatles were the opposition at the Star. Still the same ravers, but that little bit subdued. They gave me the impression that they were on the brink of something big. Anyway, there was a dispute with the management and John went on stage, wearing a toilet seat round his head.

His way of registering a protest. There were plenty of other stunts, but I honestly don't care to write about them!

Ringo was with the boys by now. And that was the last time I saw the Beatles and the last time they played the club scene in Hamburg. But the local kids still think of them as "their own Pilzenkopfs". If the boys did go back to those still-swinging clubs in Hamburg, they'd be greeted as long-lost friends!

THE END

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